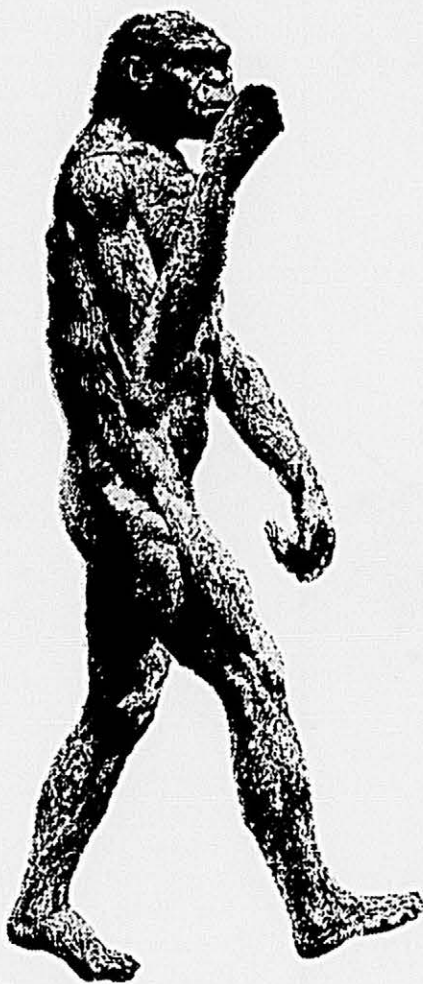


THE MCGILL DAILY

Volume 89, Issue 14 October 7, 1999

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Speak No Evil

Evolution is a cornerstone of modern biology.
So why isn't it taught in schools? see pg. 4

NEWS --

Will McGill enter the Biosphere? -- pg. 6

CULTURE --

Rudy Giuliani and elephant dung --
where is modern art headed? -- pg. 7

SACOMSS

Sexual Assault Centre of McGill Students' Society

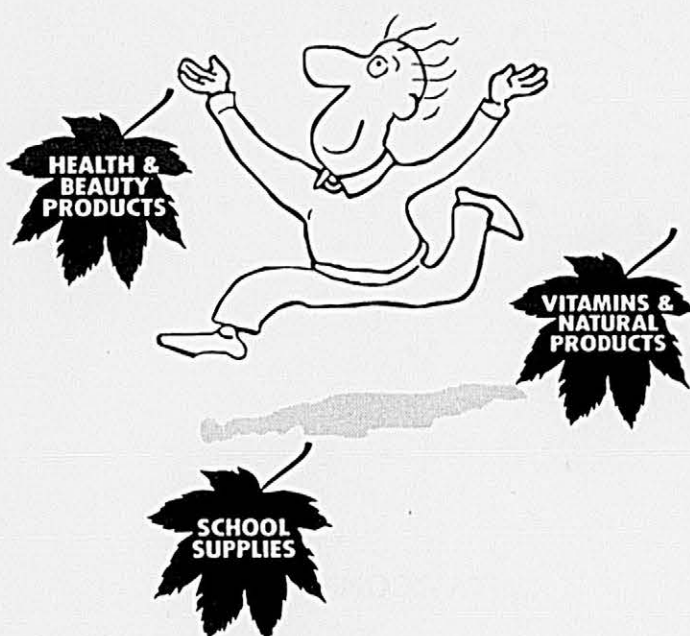
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Educating for Better Education

CASA brings national campaign to McGill

BY ANDREW GOLDSTEIN

With the school year a month underway, the student activist front is kicking off its annual campaigns to raise awareness and reverse several negative trends in the education system.

Here at McGill, the Canadian Alliance of Student Associations launched its national campaign on campus this week. Booths in Leacock, Bronfman, Arts, and Burnside sported the campaign slogan, 'Education Builds A Nation', where students were invited to sign the CASA Wall, while learning a little bit more about the movement's mandate and goals.

"Our goals are to reach as many people as possible. By having students sign their names, they become more aware of the problems that exist and of the changes that CASA is hoping to make," said SSMU VP Community and Government Affairs, Wojtek Baraniak.

And current trends of under-funding in Canadian universities are indeed alarming. Baraniak says that the hikes have



Student supports CASA

made it increasingly difficult for students to get educated and have reinforced the need for student representation by lobby groups as a vehicle to voice student needs.

Pete Wielgosz, who manned one of the CASA booths, felt that the campaign addressed issues that affect all students. "The prospect of making it easier for Canadians to get educated appeals to everyone," he said.

CASA hopes to achieve its goals by lobbying and an education campaign. "CASA's methods have not involved protests but concentrate on presenting proposals and policy alternatives. It is important to gain the respect of policy makers through the suggestion of alternatives instead of screaming at them. We can accomplish more by working together," he said, explaining the McGill commitment and SSMU's membership in CASA.

But some people disagree, calling CASA an ineffective forum for these student issues. The Canadian Federation of Students is also making its plans for a year of mobilizations and awareness raising. The CFS, which represents a number of student bodies, including McGill's own Post-Graduate Student Society, has traditionally taken a more militant than the other student group. In recent years, the Federation has been at the centre of a number of mobilizations and days of action. The Quebec arm is even promising a student strike later this year if demands are not met.

"The CFS is forcing the government to act. The national student unemployment rate of 15% is unacceptable," said an organizer for the Quebec chapter.

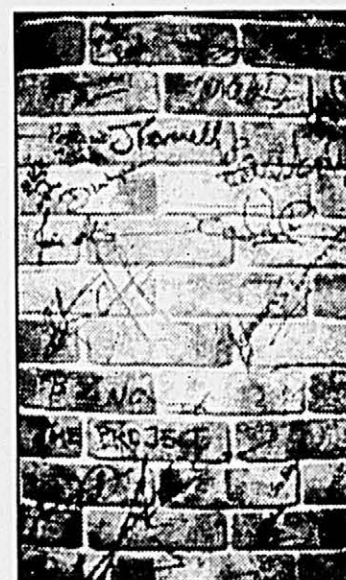
The CFS mandate also includes full funding for education, demanding the government alleviating all student debt, and the elimination of Bill C-36, which prohibits students to file for bankruptcy protection until ten years after university.

There have been few attempts to mask the tension that exists between the two student lobby groups, although here at McGill, the PGSS and SSMU have agreed to take part in each other's campaigns this year. Nationally, CFS has attacked CASA's platform as one which "fails to challenge the government to act."

CASA meanwhile, has also criticized the CFS approach. "Too often the CFS directs their energy towards opposing

CASA, instead of assisting students."

But McGill students remained responsive to the CASA campaign made visible on campus this week. "This is definitely a positive step in making education more accessible to Canadians," said one student.



CASA wall full of signatures

"Anything that helps raise awareness for the [financial] problems students have has got my support."

At the campus wide booths, CASA reinforced its four-point mandate. The plan calls for increased federal transfer dollars, a fixed student loan rate, a GST credit on textbooks, and the elimination of differential tuition.

Between 1991 and 1997, the national tuition level increased 76%, while current student loan rates are also considered unacceptable.

And while the means to achieve change are perhaps up for grabs, students can seek some solace in the fact that the student front is at least clear on some of its goals and sense of what are the key issues facing post-secondary education. "CASA and CSF have their differences. But in the end, we as students are all striving for the same thing," said Baraniak.

From the Archives

November 14, 1949

FLUNKED OUT

McGill pretty well flunked out on the blood drive, apparently because the old fear bogey made a greater impression than the assurances of the Red Cross that there was no pain or danger involved.

We have a chance to do better, however, in the Combined Charities Drive which gets underway today with an objective of \$25,000.

The student body will be asked only once during the year to give to the Welfare Federation; the Catholic, Jewish and French Charities and International Student Service. This drive, therefore, will be a definite indication of the willingness of university students to assume civic responsibilities commensurate with the oft-repeated statements about the important role which university students are scheduled to play in the world.

The results of the Charity Drive last year were nothing short of disgraceful, with a majority of students contributing nothing. The cause was partly due to a failure of the Students Executive Council to make up its mind on just

what it wanted the various relief organizations to do in the way of collecting the money, and partly due to a rather weak drive organization. But even with these obstacles, the major responsibility for the failure of the drive rested squarely with the student body.

The present drive executive has provided better organization for the collecting of money and the Students Executive Council has declared itself solidly behind the various organizations which are appealing for money without the muddle-headed amendments and sub-amendments with which last year's S. E. C. virtually killed the drive.

The success of the Charities Drive now rests with the individual student. It is superfluous to say, of course, that some students are able to give more than others. The problem of how much to give rests with the individual, and we can suggest only that the matter of giving is similar to what someone said of a writer who was wondering what he should say: "Look into your heart and write."

Look into your heart and give. C. K.

Bad Blood Brews Between Queer McGill and Blood Drive

Students call donor screening process discriminatory and unsafe

BY JON BRICKER

The problem is tainted blood, not tainted people. That's how signs around the Shatner building read this week, as Queer McGill led a campaign against an SSMU blood drive that they call discriminatory and unsafe.

A Héma-Quebec questionnaire and screening process that doesn't allow sexually active gay men to donate blood was at the centre of the controversy. Students trying to donate blood this week were greeted by a Queer McGill info station where advocates spoke about their concerns of discrimination and encouraged students to speak out against the discriminatory policy.

"The questionnaire stigmatizes gay men and it makes the blood drive unsafe," said Ned Howey, a Queer McGill Administrator. "Our major reason for being here is to inform people about a discriminatory screening process."

Howey pointed to a question on the application that asks if potential male donors have had sex with other gay men since 1977. The criteria, he says, is too restrictive with respect to gay men and fails to be equally selective in screening straight donors.

"Not all gay sex is high risk sex and not all men participate in high risk sex," he explained. "Being in a social category, such as being gay, does not put you at high risk for AIDS."

Howey added, "This process doesn't address straight people. Straight people can be having unprotected sex and because they are straight people, the questionnaire views them as safe, which is logically not true."

He also saw a problem with the fact, while HIV could be detected in blood within six months of contracting the virus, Héma-Quebec's policy ruled out men who have had sex with men in the last twenty years.

Héma-Quebec, however, insists that the policy comes from Health Canada and is a national standard. "We know that we miss good donors but we don't have any choice. We have to put the question on the questionnaire because Health Canada asked us to," said Héma-Quebec spokesperson Andre Menard.

But the Quebec chapter of the Canadian

changes to the screening process.

Howey sees Héma-Quebec's policy as jeopardizing a mandate to increase the blood bank as well. "We are very much in support of the blood drive," he explained. "As Canada has a blood shortage, we would like to see as many people give blood as possible."

Pat met John and fell in love. They've been faithfully together for 15 years. Now John wants to give blood. If Pat is a woman he can but if Pat is a man he can't.

Discrimination?

YES!

For information see the table in the Shatner building

Hemophilia Society

has defended the questionnaire. "Even if the criteria discriminate in some way against gay men, this discrimination is justified to protect public health," said a CHS press release.

"When and if there is scientific proof that there's no problem with gays giving blood, we'll be in favour of changing the questionnaire," said Pierre Desmarais, the chapter's Executive Director.

"Other at-risk populations are equally excluded for the same reasons," explained the release, referring to questions in the screening process that also rules out drug users,

spouses of those who have contracted Hepatitis, and those who have visited the UK or certain African countries in recent years.

But a Bloc Quebecois MP, Réal Menard, also showed concern with the screening process in a recent push to change the questionnaire. "This exclusion shows prejudice, it stigmatizes an important segment of our population and worse, it sends the message that sex between men is dirty and dangerous," he said in a report calling for

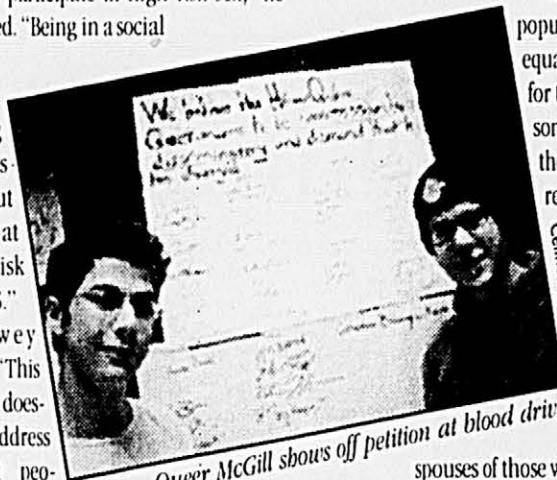
"So many people are still shocked at how blatant the discrimination on the questionnaire is," said Howey, adding that students have been very responsive to his campaign. Donors passing the Queer McGill table were encouraged to sign a petition, mail postcards to Héma-Quebec, and ask nurses at donating stations questions like "What is Héma-Quebec doing about the homophobic nature of this question?"

The nurses, Howey said, have not been so welcoming. "There are the nurses who walk by and give us ugly looks. I feel like were really resented by them," he explained.

Until recently, SSMU didn't even invite the blood drive to McGill, citing a discriminatory screening process by Red Cross, who ran blood drives across Canada until 1998.

The issue came to a head at McGill three years ago when then SSMU President Chris Carter, who is gay, invited media to join him in applying to give blood. Drive organizers were notified of the plan and shutdown the drive, costing them an estimated 800 pints of blood. Students were torn on the matter, with a number leading a petition for Carter's impeachment while many more rallied behind Carter in criticizing Red Cross policy.

Howey says that, while the blood drive is back this year, student response to the plight has been encouraging. "Everyone has been very supportive," he said.



Queer McGill shows off petition at blood drive

Celine Heimbacher

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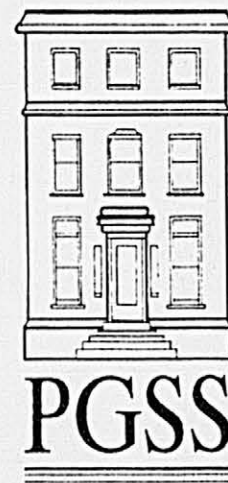
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McGill Daily

Evolution's Defender

Dr. Eugenie Scott delivers first McGill Millennium Lecture

BY BEN ERRETT AND JENNIFER VO

"Almost half of Americans believe that *The Flintstones* is a documentary."

So began Dr. Eugenie Scott's lecture entitled "The Great Controversy" last night. Scott is the executive director of the National Center for Science Education in Berkeley, California and has devoted her career to fighting those who would have evolution removed from school curriculums.

Scott began her talk by outlining religious and scientific beliefs shared by Canadians and Americans.

"When asked if humans lived at the same time as the dinosaurs, 32 per cent of Americans believed that they did, and 20 per cent weren't sure."

Scott was quick to note that such ignorance was by no means a purely American phenomenon, as Canadians did not fare much better.

"When asked if humans evolved from animals, 46 per cent of Americans agreed, and 47 per cent of Canadians agreed. In the United Kingdom, 79 per cent of the population believe this."

Scott augmented the statistical facts with the anecdotal evidence that has made headlines and is fodder for editorial cartoonists across North America.

"Evolution is a problem in schools in both the United States and Canada. For instance, in the state of Kentucky a few years ago, a school superintendent called in fourth grade elementary science textbooks and glued together the pages on the Big Bang because they only mentioned the scientific view and they didn't mention cre-

ationism. Of course, there is also the recent banning of evolution from the curriculum in the state of Kansas."

Scott suggested that many Canadian events of a similar nature are not as widely known, but they occur nonetheless.

"In Abbotsford, British Columbia, in 1995, there was a controversy when the local trustees decided to teach creationist science along with evolution. In Canada, this is dealt with in a more centralized fashion, so the provincial minister was able to direct the trustees to teach the curriculum."

At this point, Scott explained how, contrary to what many creationists proclaim, there can be a coexistence of religion and evolutionary science.

"In a Gallup poll of the general public and that of scientists alone, it was found



Dr. Scott

that 40 per cent of both groups believe in the idea that man has developed over millions of years from lower animals with the guidance of God." Scott mentions that this is the view of most Catholics and mainstream Protestants today. However, 55 per

cent of the general population believe that "God created man in his present form within the last 10,000 years." This view is held by Biblical literalists, and is shared by only 5 per cent of the scientists. On the opposite end of the spectrum, proportion of the general public believe that "man developed from lower animals over millions of years and God had no part in the process" while 46% of the scientists believe in this atheist view.

A Historical Perspective

Scott then presented a summary of scientific thought on the origin of life from the middle ages on, neatly detailing how both pro and anti evolutionary arguments have reached their present state. The Great Chain of Being was the man's original conception of the universe. Scott summarized this simply as "from slime to sublime." The actual clarification of the middle kingdom of this structure was largely due to Linneus. It was his classification of plants and animals that was one of the building blocks Charles Darwin used in his formulation of the theory of evolution.

"Basically, Darwin's premise was: Evolution happened. Natural Selection explained it."

The main treatise for opponents to the ideas of a universe without constant divine intervention came almost a century before Darwin, in 1802. It was then that William Paley made the now famous analogy of the world as a complicated watch that had to have had a designer. Scott explained that,

though the heirs to Paley's anti-evolution rhetoric have changed the presentation of their views, they are essentially the same arguments.

"Michael Behe is one of the new creation scientists, or 'Intelligent Design Creationists.' As a biochemist at Lehigh University, he has argued that there is an 'irreducible complexity' in science. One of his examples takes the motor of a flagel-



lum. It's a wonderfully intricate system, and Behe claims that it is just because of these intricacies that it couldn't have developed by evolution. It's the watchmaker argument all over again. In fact, Behe has been called 'William Paley in a lab coat.'"

The Need for Evolution Education

Scott ended her talk with some of the reasons that a degree of knowledge of evolution is imperative for the general public. On a practical level, our understanding of links between plant species has wide ranging agricultural applications. The use of

pesticides and the immunity that some species gain to them are a direct example of selection at work. On a microscopic level, this is the same situation with antibiotic-resistant bacteria. These "superbugs" have the potential to create a global catastrophe. Without the knowledge of how they are rapidly evolving, we could not understand the threat they pose.

On a more philosophical level, knowledge of evolution allows us to consider the implications of coming scientific advances. For example, if we can use gene therapy on a fetus to prevent cystic fibrosis, it may seem obvious to do so. However, when cosmetic changes to a fetus are considered, the ethics of such procedures and consequences for the human population as a whole must be examined. In addition, Scott believes that a knowledge of evolution will be necessary to address our responsibility to the other life forms with whom we share the earth.

Scott concluded by noting that increased understanding of evolution, coupled with understanding of religion, can only lead to the betterment of society.

The Millennium Lecture Series on the evolutionary view of humanity continues on Wednesday, October 13, with Dr. Paul Eward speaking on "What's Catching: The Darwinism of Disease. On Wednesday, October 20, Dr. Steven Mithen speaks on "Becoming Human: The Evolution of Mind and Language. All lectures are at 8p.m. in the Leacock Building, Room 132. For information call 398-6555.

U of T president takes flight with Onex

Prichard's corporate dealings come under fire again

BY NICOLA LUKSIC

TORONTO (CUP) - University of Toronto president Robert Prichard is intimately involved in the controversial merger of Air Canada and Canadian Airlines.

Prichard has been on Onex Corporation's Board of Directors since 1993 - three years after being appointed president of U of T. Onex is the company behind the proposed airline merger.

Prichard's vast corporate connections worry many people.

Prichard is the director of tobacco giant Imasco, and was recently caught lobbying Ottawa on behalf of the drug company Apotex.

"Oh for the days when university presidents weren't corporate players," said Peter Bleyer, executive director of the Council of Canadians. "The more ties to private interests, the less likely is the university able to provide the space for independent thought and inquiry unobscured by private interests."

But Prichard, once again defending his business links, insists his part-time corporate activities do not infringe on his ability to perform his presidential role.

"It does not take a substantial demand of my time," said Prichard, referring to his position at Onex. "I've responded to you on this matter before. I do not wish to comment any further. I'll leave it at that."

Onex is pushing to merge Air Canada with Canadian Airlines. If the proposal goes through, Air Canada will open up to foreign control.

Currently under federal law, no single shareholder is allowed more than 10 per cent control over Air Canada's shares. Under the Onex proposed merger, the US-based AMR will claim 14.9 per cent control and will leave over 5,000 unemployed.

Prichard says he is in no posi-



tion to answer questions concerning the proposal.

"I've never commented on behalf of any board I'm involved with. Never have and never will," said Prichard. "I don't believe an individual director should speak on behalf of the board."

According to Onex spokesperson Paul Costello, any potential merger will have a minimal impact.

Critics of the proposed airline deal, however, disagree.

"One would ask them [the directors of Onex] what is their view of Canada in the next millennium," said Bleyer. "Do they see Canada as being a wholly owned subsidiary of USA Inc.?"

But Costello insists con-

cerns of an American take-over are unfounded.

"Does 15 percent sound like take over to you?" he asked.

The federal government has granted Onex the right to call an Air Canada shareholders meeting for November 8th where two thirds of Air Canada's shareholders need to agree on the merger in order for it to go through.

The potential has Air Canada officials worried.

"Shareholders are being asked to vote on a proposal that might not be legal," said Air Canada spokesperson Laura Cooke, pointing to the 10 per cent shareholder rule that was established when the airline was privatized.

Air Canada employees will have to bear the brunt of layoffs, she says.

"Onex is in the business of making money," said Cooke, emphasizing that "far more people than 5,000 will lose their jobs."

Uncle Cam's Rant

BY CAMERON CAMPBELL

The other day I was walking to work, here at the lovely, well appointed offices of the Daily, when I stopped dead, well maybe not dead, but certainly comatose. In any case, I stopped.

What caused me to stop was the new addition to the Shatner Building.

I don't like it.

It's not because it has taken longer to complete than originally expected: It'll be ready in September. No, no, we meant October.... Etc. Construction always takes longer than expected. It's the construction equivalent of the Dentist telling you "This won't hurt a bit."

It's not that for a day this summer you could roast hotdogs and marshmallows over the fire that started in it. That seemed interesting to me. Imagine, it's winter, you struggle up McTavish, you're cold and hungry, so you just toss another

log onto the Shatner Building and cook yourself lunch, all the while warming your toes.

It's not that it's completion may bring to fruition the plans for a possible, and I'm quoting here "Super Gert's," that would exist on two floors (My suggestion for a new slogan: Gert's, twice the floor space, three times the vomit!).

It's not that the elevator shaft being installed in the old section of Shatner to provide access through-out the joined buildings is taking on water like a sieve. That seems kind of cool, if the elevator failed it would have a nice safe landing in what some people are starting to think is an underground stream (the competing theory is that somehow the construction hit part of the reservoir).

It's not that when it's done, certain publications will be moving into swank new offices with windows (imagine: WINDOWS!!!!) while other publications will continue to toil away in dank, ill-ventilated, windowless, cell like offices. Nope that doesn't bother me at all.

It's not that the construction has caused so much noise and vibrations in the afore mentioned dank, ill-ventilated, windowless, cell like offices that denizens of the dank, ill-ventilated, windowless, cell like offices are experimenting with interesting ways of using the noise and vibrations as the basis of an extremely lucrative lawsuit which will mean I (oops, the denizens) won't have to work a day in my (oops, their) lives again....

It's not even that at one stage of construction the whole site was cordoned off with a radiation warning sign. I laugh at radiation (from behind my lead cod-piece).

No, these slight inconveniences are hardly worth mentioning.

It's just that the building is so bloody ugly.

It looks like a police headquarters in a world where summary executions are the norm, and Hum Vee's were the vehicle of choice. The choice of dark gray (probably sold as "slate" by the designer), clashes completely with the concrete of the old building. The glass ... thing, that rises up the front of the building probably was described as soaring, open etc. Mostly it looks like it was left over from another building.

Basically, I don't like it.

The half-baked social, political opinions (such as they are) contained within this column are solely the opinion (this week) of the author. In no way do they necessarily represent the views of the McGill Daily, it's editors or staff. They may not even represent the opinions of the author, he's just grumpy. Any similarity between these opinions and reality are just a sign of how bad things have got.

Letter

Re: Jesse Brown's letter on October 4

I honestly appreciated two points in your letter that I found valid. It was unforgivably ignorant of me to molest Terry Gilliam's name (Tom Gillian) though as Alexander Pope points out,

"Whoever thinks a faultless piece to see, Thinks what ne'er was, nor is, nor e'er shall be."

In every work regard the writer's end, Since none can compass more than they intend;

And if the means be just, the conduct true, Applause, in spite of trivial faults, is due."

(Essay on Criticism)

And I admit I should have explained with examples, the "three distinct types of camera work..."; however, I'm insulted. What makes my writing so poor?

What exactly constitutes "flatulent prose" in your unjustified opinion? Are you confusing a newspaper article with a term paper? Did you form this opinion for any reason other than its convenience to your thesis: that "McGill's academic reputation" is deteriorating, and that Yael is on crack?

Here are some things for you to look out for the next time you want to cut someone's writing up without sounding like a complete jackass:

1) When the title of an article's meaning does not immediately strike you, perhaps you should consult someone else before condemning it since, without insinuating anything, it is entirely possible that the meaning is merely lost on you.

2) References to Happy Gilmore, however obscure are never out of place. Ever.

3) Merely praising Orson Welles' *Citizen Kane* as a "masterpiece" does not automatically make you a cinema-connoisseur. Perhaps if you backed up an opinion like "This ridiculous comparison of an interesting, but flawed modern film to Welles' masterpiece..." you would have more credibility. Your baseless commentaries make you a hypocrite rather than a poor intellectual forced to stand idly by as "ignoramus" and "crack smokers", myself and Yael respectively, destroy contemporary journalism.

If you have any legitimate comments, as opposed to the unfounded slander that made up most of your letter, please e-mail me at shutdown@hotmail.com

Jonah Gindin
UO Arts

THE MCGILL DAILY

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An Interview With Richard W. Pound

McGill's new chancellor catches up with *Le Délit*

BY SONIA ZIADÉ

Daily: Few people know what a Chancellor is. Could you tell us a little more about your position, your role, and your responsibilities?

Richard Pound: Well, probably the easiest way to explain it would be that I moved from being Chair of the Board of Governors to Chancellor. It is like changing from Prime Minister to Governor General. As the Chancellor, the senior representative of the university, you preside over all the convocations of McGill and, whenever there's a meeting between the Senate and the Board of Governors, the Chancellor also chairs.

Daily: You were elected unanimously because of your international stature and your devotion to McGill. In what ways do you think your background will help you here at McGill?

RP: Good question. I think McGill is Canada's most international university. It is something we always worked very hard at, encouraging other students from other countries to come. So I've had a lot of international experience. I believe very much in education and I've maintained a connection to McGill through what is now called the Alumni Society since I've been a student. I suppose that at least some of the skills that you use as a lawyer every day are important in running a university, so it's a

combination of many things.

Daily: Aside from the fact that you have obtained two degrees from McGill University, to what else can we attribute your interest in the school?

RP: I just think that education in today's society is so important, especially education in the context of not just thinking about your own city or your own province or even your own country. This is because we're going to be competing in a much bigger world than Montreal. Anything you can do to broaden your horizons is very helpful. Also, it's a very good university. I'm sure that I'm terribly chauvinist, but it's quite clearly the best university in Canada and one of the best in the world.

Daily: You are currently our Chancellor, so why are you maintaining your position as chairman of the McGill Athletic Board?

RP: I don't know whether I will continue to do that. I mean I enjoy it and I've done it for many years, but I think, under the statutes, the chair of the Athletics Board was meant to be appointed by the principal. It's a lifelong devotion, really. I've had, aside from earning a living here, two consuming interests. One is McGill and the other is the Olympics. The Olympics is good in that respect because it does com-

bine sports and education.

Daily: How would your approach to the Quebec government differ from that of your predecessor, Gretta Chambers?

RP: Gretta was a magnificent chancellor. She reinvented the role of Chancellor and was omnipresent on campus. I don't have quite that much time, so my approach will be a little bit different. My relationship with the Quebec government is not as developed as hers, which has been one of her many achievements. But you can work around it. That's not a problem as long as you can find something that's good for the government and good for



Richard Pound

McGill. Create a win-win situation and avoid the lose-lose is one of my objectives and I will probably have connections and relationships that she (Chambers) did not have. It's good to change. We've had generals, we've had captains of industry, and then Gretta and now me, which is quite dif-

ferent.

Daily: Most francophone students feel underrepresented in the school's organization. Can their situation be improved?

RP: Anybody's situation can be improved and it's important to McGill to have a strong francophone presence. We are here in Quebec and I think that we can add something to the educational experience. What to do about it is really a question of how you want to get involved. It doesn't matter who you are, just that, if you get involved, you're there. It's an interesting challenge because you have to decide whether you want to be represented as a student or as a francophone. You are already in the top 5-10% of students entering university, so you are already smart. You are also ambitious if you make a conscious choice to study in English.

Daily: You are also a lawyer and Vice Chairman of the IOC (International Olympic Committee). Does this affect your commitments to McGill?

RP: I start early and I finish late. In spite of what you see here, I'm relatively well-organized. I can work with my laptop when I'm travelling or when I'm away from the office. Thank god for that! I write reasonably well and very quickly, which is important for all three jobs.

Daily: If you were offered the position

of Chairman of the IOC, would that affect your commitment to McGill?

RP: No, not my commitment, no. My commitment will never change. It would make things logistically more difficult, but I would find a way.

Daily: You were previously President Shapiro's consultant. Since you were voted Chancellor, has your personal relationship with Mr. Shapiro changed?

RP: Not the relationship as such, but the working responsibilities have changed. The Chair of the Board and the Chancellor work together regularly in terms of policy and advice.

Daily: In 1964 you had the choice of pursuing your dream, going to represent your country at the Olympic Games, or carrying on with your law degree. You chose law. Faced with the same choice today, would you make the same decision?

RP: I think so. I mean I've been to each of the three major games: The Pan-American Games, the Olympic Games, and the Commonwealth Games. If I were to be a swimming coach or something like that, then a second chance at the Olympics would have perhaps been better for my c.v. But I wanted to be a lawyer and the games in Tokyo were very late in that year and I would have missed a whole year of law school.

McGill To Take Part In New Biosphere II

Controversial project to be resurrected

BY JOE MARIN

Biosphere II is under new management. And McGill will be a new partner.

Control of the controversial three-acre glass terrarium in southern Arizona was handed over to Columbia University in 1996 and has since been turned into a centre for environmental science research and education. And most recently, the project has added McGill to the list of universities with which it's seeking partnerships.

"Biosphere II is striving to become an icon for Earth stewardship among students of all ages and among scholars and scientists, businesses and governments. This new campus is dedicated to promoting the health and sustainability of planet Earth," said Dr. William C. Harris, President of the facility.

The massive structure, originally constructed by Texas billionaire Edward P. Bass in the late eighties, was intended to be a prototype for future human colonies on Mars. Biosphere II was supposed to be a completely self-sufficient world containing enough plants, animals and water to simulate earth.

The idea behind the project was for a group of humans to inhabit the complex and survive on food grown inside the sphere with no exchange of materials with the outside world. In 1991 eight people moved into the Biosphere, but things quickly began to go wrong. Falling oxygen levels, rising carbon dioxide levels and poor crop yields forced a change of plans.

Emergency oxygen was pumped in from the outside, scrubbers were installed to remove carbon dioxide and food was smuggled in. The goal of a self-sufficient mini-earth was lost. The sequel project quickly came under heavy criticism by scientists at the time who dismissed the project as pseudo-science.

A final group of humans left the complex in 1994 when two members of the original crew returned to sabotage the structure by smashing windows. They claimed to be acting over safety concerns for their fellow Biospherians. The facility's reputation was at a low just after Columbia took over when Pauly Shore spoofed it in his movie *Bio-Dome*.

Scientists at the centre hope to take advantage of the relatively high carbon

dioxide levels in the terrarium to study what affect trends of rising levels here on earth will have in the future on ecosystems and crops.

Professor David Harpp, chair of McGill's chemistry department says that at the moment there are no plans to do research at the facility, but that as they learn more about it, new directions may emerge.

"It could change when professors become more familiar with the opportunity," he said. "Certainly the faculty in other departments who work on carbon dioxide or other ecological areas could benefit very much as well."

In addition to a research facility, Biosphere II is billed as the western campus of Columbia University and offers hands-on undergraduate level environmental science courses in the fall, spring

and summer.

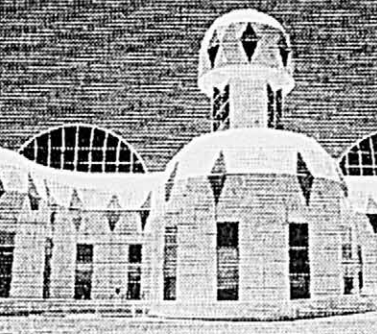
But no plans are in place right now to offer the same to McGill students. "No actual McGill courses are offered at Biosphere 2 as of yet. Any courses taken there by our students will be under the normal exchange program," explained McGill's Dean of Science, Professor Alan Shaver.

But he explained that other opportunities would exist for McGill students. "All departments in the faculty of science will be invited to design courses and research projects to be carried out at the facility," he said.

"The students would be able to have an unforgettable experience by being able to partner with the biosphere group," added Harpp.

There are a number of universities connected to Columbia in this fashion and it would be appropriate that the university in Canada with the largest proportion of foreign students be involved in this international project.

But if you're excited over the prospect of getting to live Jetson style in a futuristic glass dome, forget about it. A dormitory was built beside Biosphere II for students.



Ars Gratia Artis

Brooklyn Museum controversy ignites debate over endowment of the arts

BY Yael Friedman

When Cindy Sherman's exhibit opened last weekend at the Art Gallery of Ontario, the museum feared that it would have to face off with a protest.

Sherman's art is known for its unconventional discourse on gender and femininity, and has in the past incited deep controversy among both critics and 'offended' spectators. Surprisingly, the show has run rather smoothly.

Perhaps the AGO director's trepidation can be linked to the recent international uproar concerning the opening of a controversial exhibit at the Brooklyn Museum. The show, slated to run until January 9, displays works by English artists and has appeared before, throughout Europe, to both protest and acclaim. It features works that use pickled cow parts, human blood and live maggots crawling around a severed cow's head.

But it is the Holy Virgin Mary of Chris Ofili, a Roman Catholic himself, which shows a woman's figure covered with pieces of elephant dung and cutouts from pornographic magazines, that has truly enraged New York City Mayor Rudolph Giuliani, as well as Roman Catholic groups. As the elected representative and mouthpiece for the City of New York, Giuliani sued the Brooklyn Museum last Thursday in opposition to the Sensation exhibition, threatening to cut off seven million dollars per annum civic donation the museum receives (a third of its overall budget), if it does not close the show.

Both the show and the lawsuit have prompted many to question the role of gov-

ernment in its funding of art and other cultural media. What is the responsibility of the art institution to the government if it receives large donations from it? What is the responsibility of the public official who allocates this money to the artist or museum?

Should the mayor be able to cut off all government funding from a major, well-established house of culture because of his own personal affront to it? Equally important, should he be able to stop the flow of money if he believes his constituents or potential voters (particularly in the light of his upcoming Senate race) may take



offense to this exhibit?

This is an old debate. It galvanizes the pro and con sides whenever government funding is appropriated for art deemed

objectionable by one group or another. The Canadian art community has been embroiled in similar controversies.

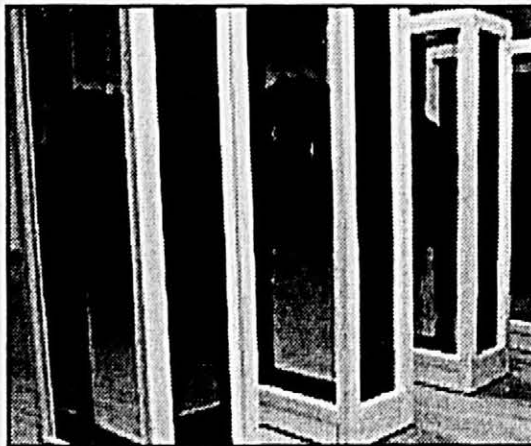
In the last decade, two notable Canadian incidents have brought this issue to the fore. The infamous Voice of Fire by Barnett Newman - an enormous canvas sporting three vertical lines of varying widths - was acquired by the National Art Gallery in 1990 for a little over a million dollars. Although not offensive, the work prompted many museum goers to wonder out loud why such a large sum of money was spent on this seemingly simple piece.

Diana Thornicroft's equally notorious exhibit at the St. Norbert Art Center in Winnipeg caused many Canadians to question their government's judgment in subsidizing certain artists. This issue is especially relevant here in Canada, as most of the endowment of the arts comes directly from the government, where in the US, private citizens and corporations provide a sizable portion of the funding.

Thornicroft's exhibit features, most notably, rabbit carcasses in various forms, displaying their bones and entrails. Besides those who feel that Thornicroft crossed a certain line of decency, many animals' rights groups were outraged (until they discovered that the artist bought deceased rabbits).

People have been quite outspoken regarding these exhibits, and more recently about the show in Brooklyn. While Giuliani

has garnered support from religious leagues and Republican patriots, the museum has received the backing of many others. Besides the support of all other major museums and galleries in New York,



celebrities including Norman Mailer, Arthur Miller, Susan Sarandon and Steve Martin have joined the debate.

What many of the museum's supporters try to emphasize is not the actual quality of the artwork or its importance as an avant garde statement. They stress the point that the mayor is clearly breaking the first amendment: freedom of speech. Norman Siegel, one of the ACLU's (American Civil Liberties Union) most prominent attorneys said, "Once the Government, using public funds, punishes artists to suppress unpopular views, we are heading down a dangerous first amendment road."

The Metropolitan Museum of Art's renowned and respected director Philippe de Montebello wrote in an op-ed piece for the New York Times, published this past Tuesday, "To shock for shock's sake does not

good art make." He also adds that "... [the art] only succeeds in that realm [of raising the viewers sensibilities] if it is good art - if its formal, aesthetic level is high. That is what assures it of the universal appeal that transcends time and space."

Janis Elliot, a professor in McGill's Art History department, pointed to the free advertising that the exhibit has been receiving due to the controversy. "The curious thing is that [the museum] has drawn more people than it normally would have," said Elliot. Indeed, the Brooklyn Museum has not in recent history, for one particular show, drawn a fraction of the spectators that it is now.

Elliot also criticized the mayor for his ignorance of art and the impact of his behaviour on the art community. "[Giuliani] is getting himself into a lot of trouble, talking about something that he doesn't know about... and making preposterous remarks that are offensive to both the gallery and the artist," said Elliot.

The exhibit itself, according to many critics, is shocking but not especially challenging or creative and lacks aesthetic appeal. Still, thousands flock to see it. And while many disagree with the show's efforts, they also adhere to what de Montebello wrote in closing his Op-Ed piece: "All that said, I would end by paraphrasing Voltaire: I firmly believe in the independent role of museums and so much as I may disagree with some of the exhibitions they may mount, I will defend to the death their right to do so."

Drop the Needle

ITF spin-offs an auditory spectacle

BY AARON Waisglass

The International Turntablist Federation (ITF) hosted its First Annual Canadian DJ Final at Le Studio this past Saturday. With representatives from Vancouver, Calgary, Toronto, Montreal and Halifax, the event promised to be the first ever national forum for head-to-head battles.

The slate included the DMC-Canadian champ Wax as well as Montreal's own A-Trak and P-Love. With this sick lineup of talent, it is a shame that so few people showed up to represent Montreal hip hop at this competition. But at a rich \$18 cover and with little to no flyering what was to be expected? Fortunately the weak turnout didn't phase the competitors' performances.

Precise, one of the ten scheduled performers, did not show. Therefore, the first round served to eliminate one performer allowing an even 8-man draw. This first round was perhaps the coolest survey of everyone's style and technique. Each competitor took to the decks with a three-

minute demonstration of scratching and beat juggling. Kuttin Kracker of Halifax was shafted in the first round. After a couple unfortunate mistakes, he settled into a little too much scratching. This made for a lack of the juggling techniques the judges were looking for. Wax delivered a really interesting sounding set, juggling breaks into a drum and bass groove and making melodies using the pitch control.

The next round of eight featured four head-to-head matches: Grouch vs Dopey (both from T.O.), Pump vs Krisp (both from Calgary), A-Trak vs P-Love and Wax vs Scratch Bastard (Halifax). A few highlights in this round included Scratch Bastard ripping it up from on-high, standing up on a chair or stool of some sort (although he had trouble keeping the needle on the record from up there). Both Wax and Dopey delivered melodic

pitch tricks of various sorts, which is always exciting to hear yet difficult to pull off. The high point of the show, however, was A-Trak's battle vs P-Love. These two



really stepped it up for the home-town crowd. A-Trak was jokes, dropping sam-

ples like "This is me - P" and making faces at him in between a lot of different beats. I've seen A-Trak a few times and have never seen him juggle so tightly or perform so musically. He dropped a lot of different beats which, in comparison to many who juggle one record for the length of their set, is the best to listen to. As he reaches the ripe old age of sixteen, A-Trak seemed to stray from his technical scratching, maturing to a more musical, Kid-Koala style mastery of the decks. P-Love retorted with a killer set as usual laying his trademark style of reconfiguring drum sounds to make new beats, then ending with two samples "Take that/A-Trak".

The semifinals featured Pump vs Wax and Dopey vs A-Trak. By this point most were repeating some of the routines they had already demonstrated. Pump is more of a scratching specialist and was no match

for Wax's juggling set. On the other side, Dopey was cursed with needle problems throughout his routine while A-Trak delivered another solid performance. In the final, A-Trak continued his wizardry showing Wax up for the Canadian Title.

As the turntable aesthetic is still quite fresh, every competition yields some change in expectations and standards. While the technical wizardry often demonstrated at these forums is important to the discipline and visually interesting, it is improving these battle routines as musical constructions that will allow turntablism to flourish. Speed and body tricks aside, if the Technics 1200 is to be seen as the instrument it has the potential to be, then turntablists have to get creative and get musical. This means rhythms that are tight enough to feel and musical sounds that add complexity and interest. Cheers to A-Trak and the other competitors of this ITF Canadian Final for making music, cheers to the judges of ITF for rewarding their efforts.

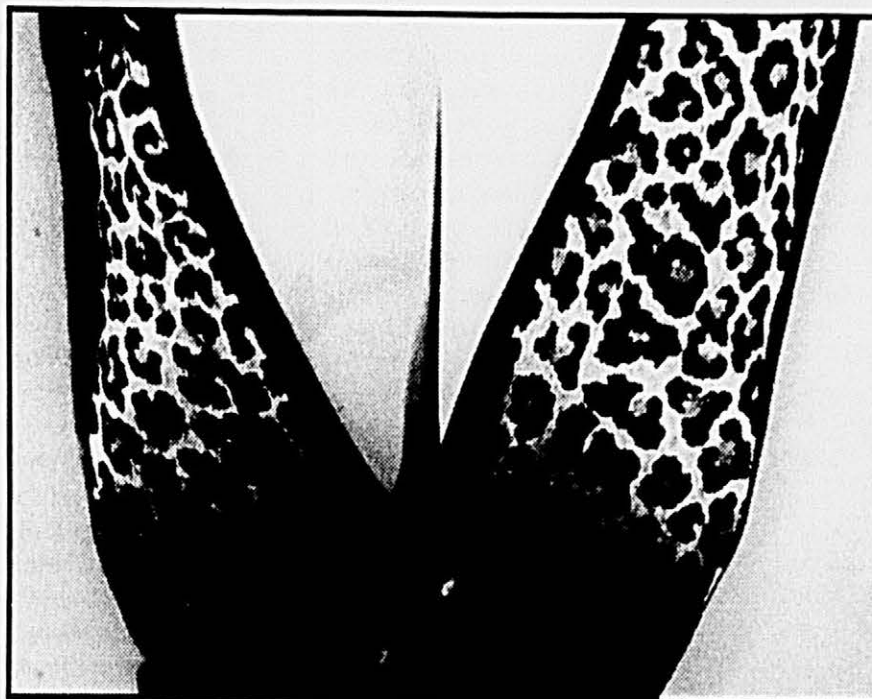
Awareness

BY REIKO WAISGLASS

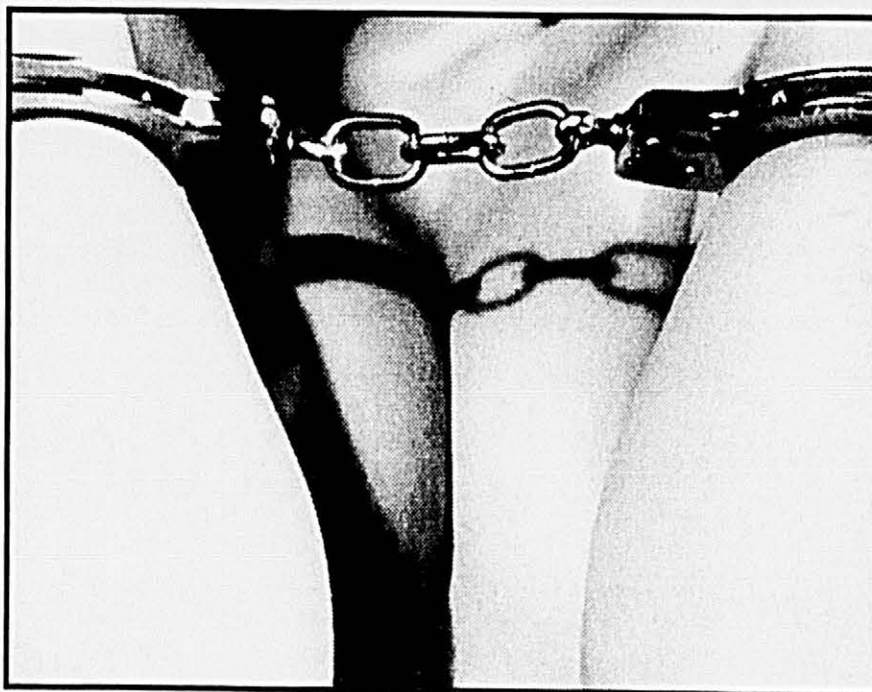
The female form is a work of aesthetic perfection, a target for sexual desire, a favourite subject for artists and the media. In the eyes of these "woman-worshippers," nothing is more representative of a female body than her breasts. But women do not always benefit from this attention. For many women, these visual stimuli can be a source of embarrassment, self-consciousness, self-loathing, and physical and mental strain in the form of breast cancer.

In honour of breast cancer awareness month, please take a moment to consider these often hidden and frustrating contradictions.

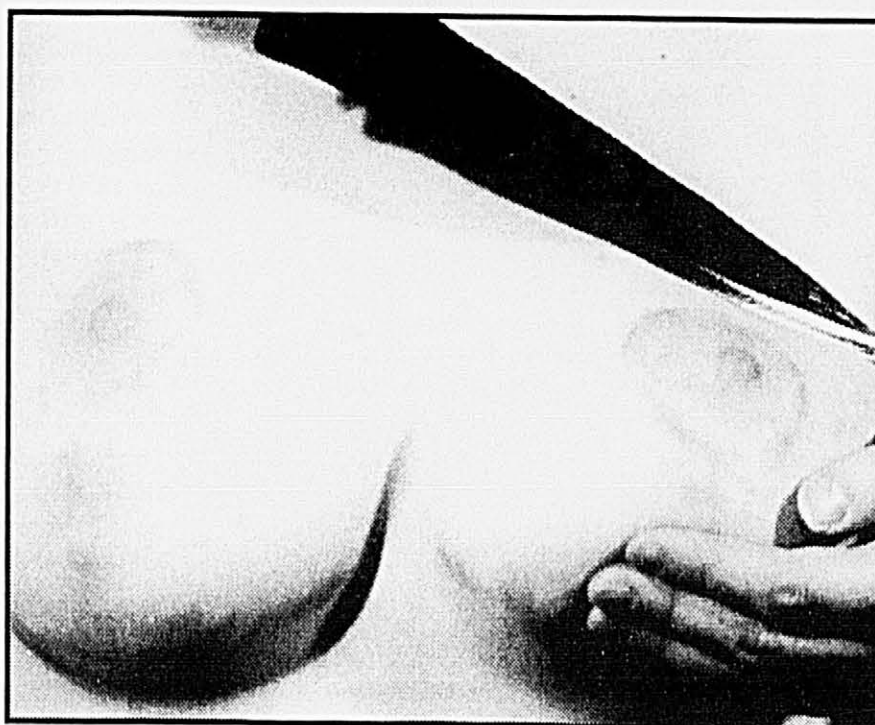
In the U.S., 1 out of 9 women will develop breast cancer in her lifetime -- 43,300 women will die from the disease this year.



Pressure



Social expectation



Scars post breast reduction

Gay and Loving It

The Daily talks to Jon Ginoli, lead singer of Pansy Division

BY MARIA GOSSELIN

In a world where everyone has somebody else telling them what to do, Pansy Division sucks cock.

They have no manager, no restrictions to their creativity, and call themselves the 'intelligent' rock band. While others were in the closet, this band proudly wore the colors of the gay nation in the early 90s. Their big break came when Billie Joe of Green Day listened to their music and invited Pansy Division to tour with them. Since then, they've poured out humorous lyrics regularly. The Daily spoke with Jon Ginoli, the lead singer and founder of the band last Wednesday before their concert at Jailhouse Rock.

Daily: When I first listened to your latest CD, "Absurd Pop Song Romance", I was really surprised, because it wasn't what I was expecting. I was told you were a punk music band, and my general association with punk music is one of angst and dyed hair.

Ginoli: I think that's true. Our reputation doesn't quite describe us as well as it

might. I think a lot of people who don't get a chance to hear our records might think we're a more run-of-the-mill sounding band than we are. But you know, it's really hard to change people's perceptions of you once they have an opinion of you. In the earlier records, there have always been pop and rock elements to our sound, and they are a little more punk-oriented, but it's really a general catch-all phase. We tend to play fairly straightforward songs in a fast manner that would befit a punk band. But I look around at what most punk bands look and sound like, and we don't fit. We're kind of loud for people who like guitar

pop and pretty wimpy for people who just like punk. So I'm happy on that borderline. We're just being ourselves.

Daily: In listening to your older songs, such as your single "For Those About To Suck Cock, We Salute You", I noticed the lyrics were more tongue in cheek than the ones dealing with social relationships found in "Absurd Pop Song Romance".

Ginoli: At the inception of the band, our idea was to sing about sexuality, because it seemed you could do anything in rock or pop music except be gay. So that was our impetus for starting, and what we wanted to do was sing about the type of subject matter that you normally would

not hear in a pop song; that people would be either not interested or afraid of singing about. A lot of those songs were more risqué and bluntly sexual, but they're very playful songs and more humorous than the songs on the new record.

After five records we decided we exhausted the original impetus for the band, which was to sing about being gay within this pop-rock-punk context. It seemed like if you were gay, the only people singing about it were people who did dance club music, which none of us like very much. So the idea was, okay, if you're gay, does it mean you have to like a certain kind of music? When we started out in 1991, there weren't any out gay musicians. As they come out, it's become less urgent to sing about openly gay. It's important to be gay and to be out, but it's less important at this point, eight years on, to be continually focused on that. If you listen to the new record, it is more about friendships and relationships than sexuality, and it's a little more serious in tone overall though some of our earlier records had songs like that

us along would give those people a kick in the butt and would really make them think. I think in some points it has been to our disadvantage because people will dismiss you simply on the fact that you're gay. Also, early on when our stuff was more humorous, people saw us as kind of a joker band. To me, you can still be serious and use humor, so I disagree with that assessment.

Daily: I read on your website that during your tour with Green Day, your supporters were mainly girls. Did that surprise you?

Ginoli: Yes, well, in gay culture there's this affinity with the straight diva singing "I need a man" which a gay guy can relate to. Well, here we are singing the same thing, and straight women can relate to that. When opening for Green Day, we realized that girls didn't have the macho problem the teenaged guys did, and we played that up and tried to appeal to them because they were more accepting of us than the boys were.

Daily: I noticed in your new CD that there's a lot of pessimism regarding romantic relationships. Does this pessimism come from your personal experiences, or were you trying to move away from the sugar-coated lyrics that are prevalent nowadays?

Ginoli: It's really from personal experiences. When we made the last record, we were all single, and now everyone is in a relationship. With the last record, we just wanted to be honest. We've always wanted to be honest, even when we were singing about our fantasies and it was nice on the last album to have a different tone. It was a matter of not cen-

soring ourselves.

As songs such as "Bill & Ted's Homosexual Adventure" prove, Pansy Division has no problem with being bluntly honest and singing loud and clear. This freedom comes in large part from being a band on the independent scene. They have chosen total autonomy rather than tailor their music to the whim of big record label execs. This does not imply that their audience will remain a select group, rather, with the release of their sixth album, their musical style is becoming more broadly relevant. For more information on the group, check out their website at www.pansydivision.com

too, yet they weren't the predominant ones.

Daily: Do you think the fact you're an openly gay band helped you get noticed, or was it the opposite?

Ginoli: No, it helped us get noticed. We thought that it was worth being noticed for. We said, if it's going to be such a handicap to have our band be gay, let's just be as loud about it as possible. The tour we did with Green Day was in part because as they came up from the underground and acquired a mainstream audience, they also acquired a lot of narrow-minded people in it they didn't like, who couldn't see any difference between Green Day and any other band on the radio. So they decided having



THE ART DUMMY

Dancing obnoxiously and observing meekly

BY JOHN ORTVED

Phone calls at this hour never bring good news. It was almost three when my phone woke me. I waited for several seconds before answering, contemplating in what horrible manner my life was about to change. It was a friend from BC; An art student at U of Vic who decided to ignore time zones and update me on his latest inspiration. My friend has discovered the internet. He was given an assignment to research art sites on the web, then to create a site that displayed his own work. Having visited dozens of art websites, he had decided to bless me with a few suggestions of sites that just had to be written about. After terminating our friendship and hanging up the phone, I made some

is something absolutely exciting about seeing art in person; there is an undeniable anticipation involved.

More significant than Caulfield's art is the medium in which it presents itself. The internet is a strange and disturbing place. Only here could the sacred institution of art be reduced to point-and-click access. Any dummy with a mouse can now search the web and gain access to our finest symbols of culture, without ever setting foot in an art gallery. Then again, these are strange and disturbing times and sacred institutions haven't remained sacred for quite some time. Trains are colliding in European urban centres (nevermind not running on time), people admittedly and



tea, popped a few caffeine pills (the water can take a while to boil) and plugged in my modem.

The site I have concluded most worthy of mention can be found at <http://www.caulfieldartgallery.com/>. It is a small assortment of the works of Robert O. Caulfield, a renowned New England painter whose pieces can be found in many prestigious New York businesses, including the Plaza Hotel. He is celebrated mostly for his paintings of New York City, but as well for his beach and flower scenes. The pictures are simple and pleasant to the eye. They are peaceful, colorful, and at very worst boring. The scenes depicted must evoke pride and nostalgia for any New Englander, but for this Torontonion, they remain simply 'pretty'.

The art lacks the essential validity that presents itself with tangibility. Visiting an art gallery is an adventure. You never know what you will see; you cannot ever see the same thing twice. The art that sits in front of you on the walls is so real. There

proudly affiliate themselves with wrestling political factions, Kraft Dinner is at \$1.45 a box, so can the desecration of art really be that shocking?

Whether you find the idea of art on the web affronting, acceptable, or ingenious, the fact remains that seeing art on the internet is ultimately disappointing. Like so much else of what we find on the web, Caulfield's online art leaves us feeling unfulfilled, maybe even a little dirty. It will be truly sad when our single infusion of something as profoundly essential as art comes to us by way of only our PC. We will be seeing the same pictures, but we will be one further remove from the truth, missing out on that delicious anticipation that attaches itself to seeing art in person. I am afraid that day is near and to think of it fills me with an anticipation of a different kind; an anticipation of something dark and ugly, like the feeling of only being to access art with Netscape, or that of a ringing phone at three am.

Montreal, Land of Mystery

McGill Alum publishes debut novel

BY ANNA TIROVOLAS

A.D. is the compelling and suspenseful debut novel by McGill alumni Victor Schukov. A page-turner from the onset, A.D. has an engrossing storyline wrapped around a clever plot. While the novel keeps to its genre as a mystery/detective story, it evokes gritty, human-like characteristics which express deep emotion and character. This gives the novel a deeper sense of reality and enables you to relate to the story on a human level. This makes the read truly captivating and makes you anticipate the page turn.

A.D. narrates the story of its main character, Aleksey Davidenko, a private detective on a riveting investigation and search for his brother, Slavka Boyko. Aleksey, ashamed by his family name, took on his mother's maiden name Davidenko, wanting no part in the dark adventures of the powerful Boyko family. He is called into the Boyko Company to see his brother, Walter, who speaks to him of the disappearance of Slavka and informs him of his brotherly duty to begin his search. Reluctantly, Aleksey finally accepts. This is the beginning of the twists and turns of A.D.

The novel demonstrates an underlying theme of human strength. Aleksey must

find a way to overcome his fears and accomplish his task, while trying to put behind him all the negative feelings he has towards his family. He must now become a part of the deceit engulfing his family, in order to get to the bottom of it and find Slavka. Enter some very diverse new characters to add to the plot, along with death, murder, mobsters, drugs, secrets, and the lost man behind it all.

Schukov sets A.D. in the familiar streets of Montreal, adding an extra twist for readers when they read of murders in old triplexes on St. Urbain, or chases through the Mount Royal cemetery. No doubt, the familiarity of the setting makes for a seemingly more realistic storyline, and intensifies its events. The scenery is also illustrated in much detail, Davidenko being a character who is always describing his surroundings. Putting emphasis into detail, Schukov's descriptive writing brings the reading to a higher level and strengthens the story.

Amidst the gunshots, chases, and inexplicable mysteries behind the disappearance of Slavka Boyko, come the human

elements of the text. This novel is not just about crime and murder, but about the strength of a family. Furthermore, the psychological suspense deals with overcoming fears and making life-threatening decisions we must make when faced with certain situations. Aleksey Davidenko demonstrates these emotions remarkably, making for an excellent protagonist. In an interview with Victor Schukov, I asked him if he had to do a lot of research on Russian mobsters and organized crime while writing A.D. He replied that there was no research needed whatsoever to write the novel, because this was not his aim. He explained that the novel had a certain human emotion to it. "It's about tough decisions and actions", says Schukov.

He also uses his writing as an emotional outlet for himself, and describes his novel as a "human story." This is a comfort for those who are not prone to reading novels of this genre; it is truly a pleasure even for those who don't read many mystery/detective stories. While I have never been inclined to reading detective

stories, I found the book to be truly enjoyable and clever. The action involved makes for a truly spellbinding and unpredictable plot that makes the novel hard to put down. It's this kind of book that makes people start

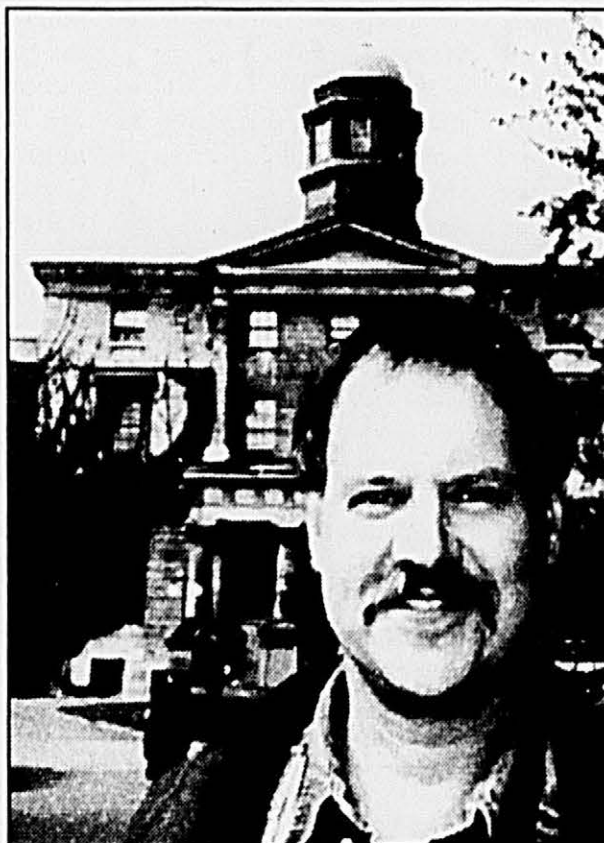
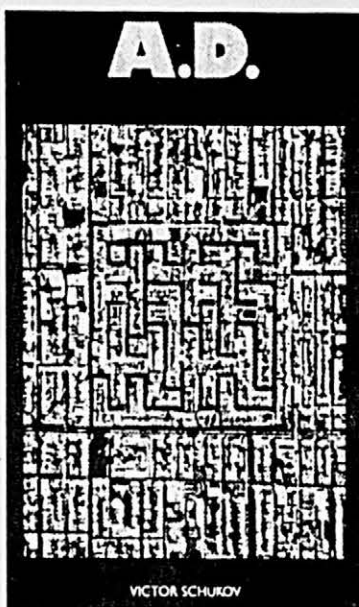
reading detective/mystery novels.

In interviewing Schukov, I inquired if he had always been interested in novels of this genre. He replied that he hadn't always been, but became intrigued when he read a novel by Raymond Chandler (The Big

The similarities between Chandler and Schukov's writing are apparent in the novel and the influence is detectable.

He went on to explain that he was raised in the Russian mentality (he is of Russian descent, the son of two Russian immigrants). This enabled him to relate to the type of characters he wrote about. He also commented that some scenarios in the novel are still things happening today in Montreal. Schukov states: "It's based on reality."

No one who reads this dramatically suspenseful, action-packed story would ever believe that this is Schukov's debut novel, especially coming from a Schukov, a chemical engineer by trade. Schukov claims that writing was something he always did outside of school. Schukov wrote for five years at The Chronicle while studying at McGill and performed stand-up comedy for two years. Schukov is working on some cartoons at the moment, which proves him to be a man of many talents. This very distinct and creative author is also working on a sequel to A.D. to tie up some loose ends left with the reader. "There's more to these characters," grins Schukov.



Victor Schukov and his Alma Mater

Gabe Flores

A Tryst with Destiny

Deepa Mehta's newest Opus

BY AMIT CHANDRA

Lahore, 1947 - A silent train arrives from Gurdaspur, a city recently ceded to India. To the horror of the hopeful relatives waiting on the platform, all but a handful of the passengers have been butchered mercilessly. As wails of grief fill

the air, the once carefree Dil Navaz finds his sisters among the brutally murdered victims and his heart screams for revenge.

Deepa Mehta's latest film, *Earth*, plays as a fractious collection of horrible, humorous, and hopeful scenes. Set during the final moments of the British Raj, the plot follows the violent destruction of a circle of friends as a microcosm of the vicious partition taking place. Hindus, Muslims, and Sikhs, who were once friends and neighbors, turn against each other as they are subdued by their own darkness.

Earth prominently stars Nandita Das, Aamir Khan, and Rahul Khanna. Das portrays Shanta, the Hindu nanny of the young, wealthy Parsi girl who provides a neutral, innocent perspective on partition. Khan and Khanna portray two Muslim men, both in love with Shanta, who choose very different paths both in dealing with the political situation and in courting her. Das also played a leading role in Deepa Mehta's 1996 film *Fire*, which looked at gender roles in the family fifty years after independence. *Fire* and *Earth* comprise the first two episodes of a trilogy of films analyzing different aspects of South Asian history or modernity.

Earth is about history, love, betrayal,

and human nature. Perhaps because of this sweeping agenda, some focus and continuity is lost. Despite this fragmented quality, the performances of Nandita Das Aamir Khan, both of whom are talented and attractive actors, bring sincerity and

capture the mood of despair, vengeance, and horror.

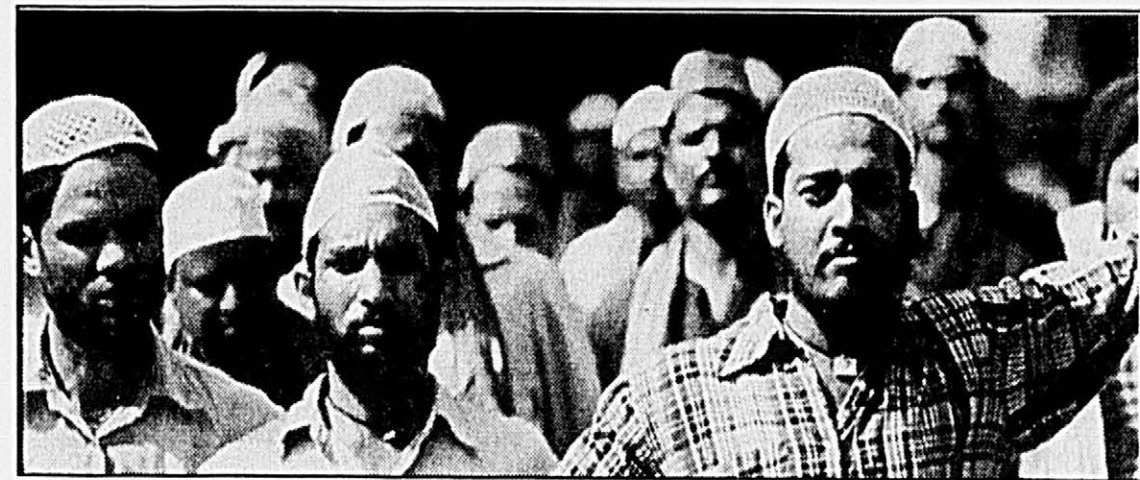
The topic of *Earth*, the partition of India and Pakistan, remains one of the darkest chapters of South Asian history. It is estimated that over one million Hindus

ed the great northern cities, yet did nothing to ensure the peaceful administration of partition. In a land about which Jawaharlal Nehru so adequately remarked "the past clings on to us still," a people remain bitterly divided by a border not of



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authenticity to the scenes. Das' on-screen charisma, Khan's earnest turmoil, Deepa Mehta's skillful direction, and a haunting score by AR Rahman combine to perfectly

and Muslims lost their lives when they found themselves on the wrong side of the border. Centuries of coexistence were shattered as the British Raj haphazardly divid-

differences, but of blood.

Earth is currently playing at the Imperial Cinema.

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CD Reviews

CURTIS LUNDY
AGAINST ALL ODDS
(JUSTIN TIME)

Curtis Lundy transcends dimensions with his unique musical style, allowing you to relax, forget your troubles, and escape the real world. His latest release, entitled *Against All Odds*, combines melodies in the traditional jazz genre, but with the backgrounds of each evoking different feelings and impressions. Some songs are upbeat, making you want to dance and sing, while others are more suited to a rainy Sunday afternoon. Lundy creates an atmosphere of variable moods, touching on all the jazz styles with the majority of songs wrapped around his tenor saxophone. Playing a sultry, textured sax in the same vein as an early Sonny Rollins, Lundy jazz quartet is selfless in letting him take center stage. Peppered with the occasional piano (played by John

Hicks) and drum (played by Winard Harper) solo, this album caters to the saxophone aficionado looking for contemporary jazz. -Jennifer Famery

GOMEZ
LIQUID SKIN
(VIRGIN RECORDS)

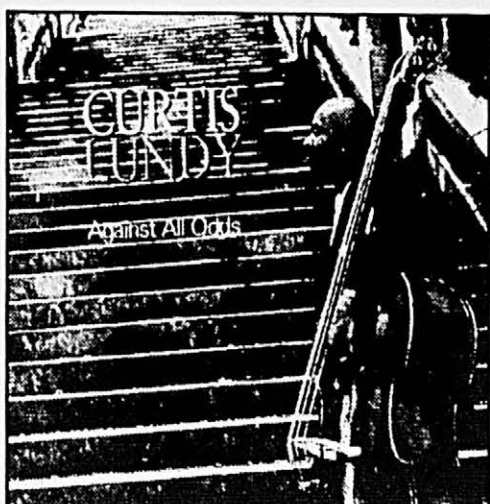
"Cotton-Pickin' lo-fi psychedelia for latter-day Cowboy Junkies" — i-D magazine. I'm just going to get the comparisons out of the way right now: Track 01 - Phish, 02 - Phish, Woody Guthrie, 03 - Seventies funk, Tom Waits, 04 - Cowboy Junkies, Beck, 05 - NIRVANA, Beck (if something can sound like Beck and Nirvana), 06 - Nirvana, Pearl Jam (old stuff), 07 - Blue Rodeo, 08 - Beastie Boys (instrumental beginnings: Sure Shot, Root Down, etc.), Sublime, Pearl Jam, 09 - Beck, Radiohead, 10 - Hayden, Radiohead, Beck, Cowboy Junkies, 11 - Pearl Jam, Beck, awesome funk ending! This album is really, really good. It's probably the best album since the death of Kurt Cobain and the beginning of Pearl Jam's decline (yes, it's true, Pearl Jam's done despite Eddie Vedder's denial). One of the many intensive attractions of this album is its addictive melange of musical styles, culminating in a sound with wide appeal to an impressively

Gomez
Liquid Skin



diverse group of musical tastes. Most importantly, it has high replay possibility, on par with albums such as *Versus*, *Nevermind*, and at the risk of totally undermining my credibility, *Dookie*. I'll tell you what, it's a welcome distraction from the rest of the mainstream shit that's been coming out for the last while. 'Liquid Skin' is Gomez's sophomore effort, with the first aggressively called 'Bring it On', a sign of the band's heavy metal days. Ian Ball, one of the three vocalists admits to his metal-head past, saying "absofuckinglutely, the Full Monty, Metallica and Slayer," he explained. "That led on to Nirvana and Pearl Jam, and then back to Hendrix and beyond. You think your parents' hippy-

dippy stuff is bollocks, then you think the metal stuff is bollocks." Sure, absofuckinglutely and bollocks, whatever you say. The three-vocalist style creates a diverse, unique but recognizable sound separating Gomez from all other recent bands. They even beat out Massive Attack and the Verve to win a 1998 Album of the Year honour. 'Liquid Skin' has been getting constant play on my CD player after I heard track 6, entitled, "We haven't turned Around". I absofuckinglutely love words; and this cd is a definite keeper. I recommend it to anyone with any musical prowess. It would not be surprising in five years to see Gomez having a massive cult following. -Jonah Gindin



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From The Archives
Mondays in the
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Beres Hammond, a Reggae Icon, Talks about Life and his Music

BY RICKY C. GORDON

Beres Hammond, reggae's ranking soul man, returns to Montreal on October 10 at Le Medley. His latest album, *A Day In The Life*, stays true to his winning formula of providing melodic tunes about love. He is on a mission to inspire others and make this world a better place through his music. This Jamaican reggae artist dropped international sensations like "She loves me now," "Standing In The Way," and "Putting Up Resistance" during the eighties. Now, he continues his success with *A Day In The Life*. Hammond spoke to *The Daily* recently.

Daily: First off, how does this new album, *A Day in the Life*, differ from your past ones?

Beres Hammond: It's not different. Every project I work on is spiritual. I sing mostly about life's ups and downs. I don't regard them as different in that sense.

Daily: Do you have a track that you like the most on this album?

BH: I like all of them the most. (Laughing) I never enjoy anything in this world like making a song. Trust me. I never enjoy a woman like I enjoy making a song. If I don't go to the studio for a day, something's wrong. It's a habit I don't think I want to quit and to be honest, it's the happiest time of my life.

Daily: Ultimately, what are some of the messages of your music?

BH: Just one message I ever try to get across... is just that I expect people to always be in love. I have nothing else. [It's] all I have, I wish I had something else you know, but all I know so far is that love will get us through every time.

Daily: Can you explain how you settled on the title, *A Day in the Life*?

BH: I left that up to my management and some VPs. Anyways, I figure why they come up with that title is because of the manner in which I make music. I just make songs which come to me naturally. I do not really have a direct concept. I don't know

why, but I tend to go along with life as it comes. They understand me in a sense and they just call it *A Day in the Life* because anything can come up in the next moment. A song. You know what I'm saying?

Daily: How long did it take for you and your team to put together this album in the studio?

BH: You know I never really check timing, but if I supposed to get an album finished. I can safely say anywhere around three months is cool to get it to the level were I want it.

Daily: What reggae artists do you like and respect?

BH: I always like and respect most of them you know. What I despise is the message some of them bring across because when a person is trying to instigate violence for a stupid reason or personal one, then I can't deal with that. I can understand if a man is dealing with revolution because of the system. In terms of slackness and uncalled-for violence, then I can't deal

with that. Artists such as Buju Banton with his spiritual messages and Beenie Man's dancehall lyrics are beautiful in their own way. I identify with them because everybody is sort of different.

Daily: How long is your tour?

BH: This is going to be a six-week tour of North America. We are supposed to be doing three shows in Canada. I think Ottawa, Montreal, and Toronto. Then we will be going towards the east coast, west coast, and maybe one or two shows in the midwest some where there.

Daily: What can newcomers expect to see and hear when going to a Beres Hammond concert?

BH: What them can expect. As far as I am concerned, every time I hit a stage, because generally I don't call myself a performer you know. Because in other words you have a lot of folks who when them rehearse, they rehearse for a show. When I rehearse, I rehearse for song. When it comes to show time, generally I don't even know



how my show program is going to be. I leave the rest of it to the vibes between me and the audience. In that sense, I cannot say for one what to expect. All I know is that every time I go out there, I try to give it my best.

Reggae Superstars Beres Hammond and Buju Banton will be jammin' on Thanksgiving Sunday October 10, 1999 at Le Medley (1170 St-Denis). Doors open at 9 pm Call 486-9496 for more information.

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